

News of the Theaters, Music,

Mary Pickford at the Arizona, Billy House at the Coliseum, Theda Bara at the Lamara, Malcolm Williams at the Lion, and the "Never Do Well" at the Columbia, looks like a winning line-up this week for Phoenix.

As time passes, and competition grows just a little more keen, the local managers stretch themselves just a little farther in their effort to get better attractions. This week will be a pretty fair example of just what can be done in a case of have to.

Probably the biggest feature of the week is Mary Pickford in "Poor Little Peppina" at the Arizona. Manager Nace has been trying for some months to secure this masterpiece of the win-

some little fair-haired star. It has taken a great deal of work and considerable money, but he is sure that his patrons will be satisfied, and that will be ample remuneration for him.

The picture is said to be by far the best thing Miss Pickford has done. It is one of her typical roles, that of a little child mistreated, and misunderstood. It is along the same lines as her roles in "Tess of the Storm Country" and "Rags."

It is almost a year since Billy House has been in Phoenix. There is not a doubt but that he will be welcomed with open arms tomorrow evening. They probably has not been a comedian in Phoenix in months, perhaps



THE ETHERNAL SAPHO
WILLIAM FOX PRODUCTION
With Theda Bara at the Lamara Today

even years to compare with the mountainous House. He will be a welcome addition to the company already playing at the Coliseum. The management has added several new people in addition to House, and is sure that his show will bid fair to be a drawing card throughout the summer.

CHARLIE'S DAY

Although he is the most widely advertised, the most written of and the most discussed cinema star in the world, little, if anything is known of the private life of Charles Chaplin.

What are the diversions of this young man—he of the brogans, trick mustache, lumber cane and once respectable derby—after he has quit his studio for the day? What are his amusements? What are his hobbies?

What would you say if you dropped into Chaplin's home out in Los Angeles almost any evening and found this famous laugh-maker playing a selection from "Rigoletto," "La Bohème," "Carmen" or any of the popular operas on his violin?

His Ambitions

Off the screen Chaplin is a serious minded young fellow, whose entire time

is spent in seeking to better himself in other lines. He doesn't want to remain a funny man of the cinema all his life. He wants to make a name for himself in some other field that will win him just as much fame—and money—as he has earned on the screen. Chaplin is, to some extent, a dreamer.

"No man or woman," said the comedian recently, "should be satisfied with having won a fortune or fame in one particular line of endeavor. The field is large, and there are opportunities everywhere for the young man of today. But he must work if he expects to climb to the top. Otherwise I am afraid there is not much hope."

"I have been a worker all my life. It is true that I could quit the screen today if I wished and live the rest of my life in ease and comfort. I'm still a young man—just twenty-six years old, but you will find me working just as hard fifty years from now. Money is not everything. One can find more happiness in work than in anything else I know of."

Day Begins at 6:30

Chaplin is just as busy a young man away from the studio as he is in it. He is what may be classed as a systematic worker and a systematic liver. His day begins promptly at 6:30 o'clock every morning. And every night at ten o'clock, with an exception here and there, he turns off the electric light and gives himself into the hands of Morpheus.

While Chaplin's salary received from the Mutual Film Corporation aggregates \$470,000 and his income from various other investments totals many additional thousands a year, he is by no means what may be termed a spender. He lives well, but quietly, dresses well, owns several automobiles, employs a chauffeur, a valet and several secretaries. Chaplin believes in spending his money where he can get the best and most out of life.

As previously stated, Chaplin's day begins at 6:30 o'clock. At that hour his valet wakes him. Five minutes later he is in his bath. This over with, he places himself in the hands of his barber, sits down to breakfast, spends a half hour with the morning papers. Chaplin takes a whirl through the Los Angeles park in his car, provided, of course, he has the time. He reaches the studio every morning, when he is working, which is practically every day in the year, at 10 o'clock. Once in the studio, Chaplin confers with his studio manager, members of his company and other officials and then dons his street clothes for his make-up.

A Prolific Worker
In the studio Chaplin is a prolific worker, for he directs as well as acts. Every set, regardless of its size, is placed under his personal direction. He is an expert in lighting effects and seen to it that everything in this respect is in proper shape before starting work.

This completed, he summons his company, rehearses the scenes about to be staged and then becomes the busiest young man imaginable.

Chaplin's day at the studio comprises anywhere from eight to ten hours, depending on the importance of the production he is working on. In

many respects Chaplin is a hard taskmaster. He is a great believer in details and sees to it that every member of his company, from himself all the way down the line, do their parts and do them well.

His day at the studio generally ends about 4 o'clock. A half hour later he is again in street clothes. But this does not mean that he rushes away from the studio to seek some amusement. Far from it. When the day has closed, so far as the actual work is concerned, Chaplin enters a little private office and lays out the routine for the following day.

Then he leaves for a short spin in his car, generally with his studio manager or some other intimate, and winds up at the Los Angeles Athletic Club, where he is domiciled during his stay in Los Angeles. Until time to dine, Chaplin lounges about the corridors, talking with friends or reading the afternoon paper, where he dons his "gym" suit and prepares to the club's gymnasium. Here he spends an hour each evening, boxing, wrestling, tussling with the weight machines and bag punching, followed by a plunge into the pool.

Outdoor Recreations
Chaplin does not smoke nor drink. To be exact, he smoked but one cigar in his life. He never cared to make another attempt.

The comedian is an expert tennis player and an exceedingly clever dancer.

Of late he has taken up golf and is mastering the intricate points of the game. Motoring is one of his chief hobbies, but he prefers to let his chauffeur do the driving. Chaplin does not believe in speed—while motoring, of course—rather preferring to move along at a fair rate and drink in plenty of fresh air. When opportunity permits, Chaplin likes nothing better than to steal off for an hour or so for a little walk by himself in the park.

Like all red blooded young men, Chaplin delights in the latest of light fiction. He is not what one might call a heavy reader, rather preferring to read slowly and thoughtfully. He has read Shakespeare from beginning to end, is familiar with the works of George Eliot and other noted writers and is a stickler for poetry.

His chief hobby, however, is found in his violin. Every spare moment away from the studio is devoted to this instrument. He does not play from notes excepting in a very few instances. He can run through selections of popular operas by ear and, in the humor, can rattle off the famous Irish jig or some negro selection with the ease of a vaudeville entertainer.

Chaplin admits that as a violinist he is no Kubeik or Elman, but he hopes, nevertheless, to play in concerts some day before very long.

All told, Chaplin's day is an exceedingly busy one.



Marie Doro at the Arizona This Week

is called by her captors, cuts off her hair and dresses as a boy.

Arrived in New York, she has many adventures as a "newsie," a bootblack, fruit vendor and messenger boy. While employed in an opium den, she encounters her old enemies who stole her when she was a baby. Escaping from the den after learning that these men are in search of her, she is able later to prevent them from killing the man whose kindness to her has won her love.

"Poor Little Peppina" is a big thrilling story which abounds in heart-interest and suspense, with here and there a hearty laugh as Mary Pickford strug-

COLUMBIA HAS GREAT LINE UP FOR THIS WEEK

The management of the prettiest theater in Arizona thinks without question that they have in the week to start today, the greatest line up of features brought to Phoenix since they opened the Columbia. Starting with the "Great Problem" today they will follow with the "Never Do Well" for Monday and Tuesday, then Madame Petrova who has a splendid following will be seen in a play that her picture makers think is her greatest. "Fire" and is just as gripping as its title. It will be screened on Wednesday and Thursday and will be followed by what critics all over the country have pronounced the most novel picture of the year, it is called "Little Mary Sunshine" and is a story with a child actress. Not that there are not lots of child actresses, for it's a common thing now to see children in pictures, but Baby Marie Osbourne is no ordinary child. In speaking of this three-year-old tot who plays a stellar role in a fire act play the New York Herald recently printed: "This three-year-old baby is a natural actress and she has not been spoiled by a director trying to make her register emotions and act. He has recognized that a child is a natural artist and has given the baby full sway with the result that she has given through her wonderful little self a play that will not be even compared with others for many years to come. The story is very simple. In fact the plot is not the punch at all. It is the child, her naturalness and the wonder way in which she does just what a child would do in the same case if she were not acting before a camera. The 'Little Mary Sunshine' picture did over seven hundred dollars more on the week in Los Angeles than 'Geraldine Farrar in Carmen' and that was the home record until the advent of the child actress. The Columbia looks for a bumper week with the big success and its splendid regular offerings, combined into the movie dish they will set before the patrons for the next seven days to come.

THEDA BARA AGAIN AT THE LAMARA THEATER

The Lamara theater is presenting again today Miss Theda Bara, the internationally famous star among motion picture actresses whose strong and particular forte is depicting vampire women, creatures of freedom and fancy, who unfortunately are so gifted as to make men willing to die for a smile from them and commit murder for a caress. In "The Eternal Sapho" the vehicle that has been specially selected for Miss Bara for the present starting William Fox release, Laura Gibbons, commonplace hot polka name, though it is, was endowed with that sort of physical beauty that appeals most to sculptors, who delight in making realistic and sensational statuary. Appreciating this, her worthless father sold her body and soul to an artist of the modeling class. Naturally thrust into such a free and easy existence, Laura soon developed a love for the men she met. But it did not end there. She found she possessed the uncanny power of fascination over them and because of the wrongs she herself had suffered she started out to make all the wrongs she had suffered rights or perpetrating further wrongs against the male species.

Never was the famous saying "The female of the species is more deadly than the male" proven of greater truth than in "The Eternal Sapho." She rises to fashionable society and once on a pinnacle proceeds to wreck the lives of all the men she can, including those who had been most kind to her. At all times a wonderful actress, Miss Bara brings to the present part, more sides of her complex personality than have possibly ever been exhibited before. At times she is a sweet little girl and then sinks in a flash she becomes a fiend incarnate, whose only desire is to wreck lives and break hearts.

Reviewers of this picture elsewhere are loud in their praise of both Miss



VIOLET MERSEFAU IN "THE GREAT PROBLEM"
At the Columbia Today Only

MARY PICKFORD AT ARIZONA THIS WEEK IN GREAT TRIUMPH

If there have been even any doubts as to the versatility of Mary Pickford, the Famous Players Film Company's star will dispel them by her wonderful performance in that company's splendid production of Kate Jordan's "Poor Little Peppina." Following upon her last Paramount picture, "Madame Butterfly" in which she so perfectly characterized the little Japanese girl, Miss Pickford in this production, which is the feature at the Arizona Friday and Saturday, creates a character new to her admirers—an American girl who has been stolen by Italians when a mere baby and brought up as one of their own children. Her native tongue and all thought of her real parentage totally obliterated, she is to all intents and purposes a real Italian girl. But there lingers about her an indefinable something that leaps into fire when she is finally reunited with her parents by a simple little prayer that forms the only heritage of her childhood.

She has been injured while attempting to save the life of the man with whom she has fallen in love and as she tows in her delirium, she mutters the little prayer. Her mother, bending over her in sympathy for the supposed messenger boy—for Peppina has been earning her living as a boy—catches the feeble words and starts an investigation which soon reveals the true identity of the girl.

Peppina is a difficult role because it requires the most careful of treatment in order to preserve the idea of the real American heritage of the girl whose correct name is Lois. Though it must be perfectly feasible for Peppina to pass herself off as an Italian, still she must not make her transportation to Americanism too sudden when her identity is established.

"Poor Little Peppina," by Kate Jordan, is a romance of adventure in which a small child is kidnapped by Italians in revenge for the jailing of one of their number by the testimony of her father. Handed over to some Sicilians to be reared as a member of their family, with instructions to work her hard, she escapes to America as a stowaway in order to avoid marrying a Sicilian whom she detests. In order to avoid embarrassment, Peppina, as she

glad with the difficulties of her first cigarette and her general initiation into boydom.

In support of Mary Pickford there appear such well-known players as Edwin Morand, Eugene O'Brien, Antonio Moreno, Ernesto Torii, Cesare Gravina, Francesca Guerra, and W. T. Carlenton. It is interesting to note that several of the principal parts in this production are actually played by Italians. It is consistent with the efforts of the Famous Players to make their productions as authentic in presentation as possible.

Helen Arnold, a little Louisville, Kentucky girl, heretofore an unknown, has been selected by William A. Brady as the most beautiful photographic type in the world and will, in all probability, win the Beauty and Brains Contest which the World Film Corporation has been conducting for the past year in the Photoplay Magazine.

If Miss Arnold is successful among the twelve thousand contestants whose photographs were submitted, she will jump from obscurity to national favor overnight—as she will be given permanent employment in World pictures under Mr. Brady's personal direction.

A Feature Production at the Lamara Thursday

Today and Tomorrow

WILLIAM FOX PRESENTS
THE WORLD'S GREATEST
DELINEATOR OF THE
VAMPIRE ROLES

Ye
Lamara
Theatre
Ye House of
Quality

MLLE.

THEDA BARA

IN

"The Eternal Sapho"

COME EARLY—FOR SEATS

Written Especially for Miss Bara

A Romantic Story of Bohemia and the artist quarters

Able Supported By Selected Players

WATCH FOR OUR MIDWEEK BILL

Plaza Theater
Scores Another Big Hit

Every Wednesday in securing the

INTERNATIONAL FILM SERVICE Which Presents the Greatest Serial

"The Mysteries of Myra"

A Spirited drama in two reels featuring

Howard Estabrook and Jean Southern

Written by Charles W. Goddard

In conjunction with this program the HEARST-TRIBUNE WEEKLY will be shown every Wednesday, showing 500 feet of war scenes direct from European battlefields and 500 feet of cartoon comedies.

WATCH NEXT SUNDAY'S ISSUE

for the big one. Every true American will want to see it

THE ARIZONA THEATER

Today and Tomorrow—First show 7:15—Second 9:00—Today and Tomorrow

THE POWERFULL AND FEARLESS CHARACTER

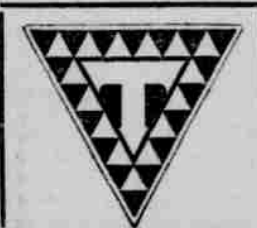
WILLIAM S. HART

Supported by Bessie Love and Louise Glaum in

THE ARYAN

Don't fail to see this Keystone Comedy—the best yet

ROSCOE ARBUCKLE THE OTHER MAN



A Feature Production at the Lamara Thursday